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March 2010



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St. Clair Productions presents Cris Williamson in concert on Saturday, March 20th in Ashland (see Artscene for details).



Music at St. Mark's presents Richard Fuller, forte pianist, in recital on March 21st at St. Mark's Episcopal Church in Medford (see Artscene for details).



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ON THE COVER

Ed Hardy's unique approach to tattoo art has translated to prints, lithographs and etchings, as well as an internationally renowned line of clothing.

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JEFFERSON MONTHLY

CONTENTS

MARCH 2010

FEATURES

6 9th Annual Ashland Independent Film Festival

Seven Oscar nominated films, William Hurt in *The River Why*, an Akira Kurosawa classic, the art and life of Ed Hardy and more...

By Tom Olbrich

The acclaimed Ashland Independent Film Festival returns to the art-deco Varsity Theatre, the Historic Ashland Armory, and the Ashland Springs Hotel in the heart of the historic downtown, April 8-12 for its ninth annual, five-day showcase of independent film. Over 6000 cinema lovers gather each year as creators of the documentaries, features and shorts come from around the world to engage with the community at film screenings from 9:30 a.m. to midnight, gala parties, free filmmaker panels and screenings and more.



Ed Hardy's journey to cult icon and influence on pop culture began at the age of ten when he opened his first tattoo shop — painting on neighborhood kids.

COLUMNS

5 Tuned In

Ronald Kramer

10 Theater & The Arts

Molly Tinsley

11 Jefferson Almanac

*Madeleine
DeAndreis-Ayres*

12 Inside the Box

Scott Dewing

14 Recordings

Geoffrey Ridden

18 Nature Notes

Frank Lang

20 As It Was

21 Poetry

Judith Barrington

DEPARTMENTS

22 Spotlight

Derral Campbell

25 Jefferson Public Radio Program Guide

28 Artscene

15 Classified Advertisements



PHOTOS: CHRISTOPHER BRISCOE

The cast of Oregon Cabaret Theatre's production of *Red, White and Tuna* as portrayed by two actors, Christopher Bange and Alexandra Blouin. The show runs through March 28. See Artscene for details.

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Tuned In

Ronald Kramer

General Sarnoff is Spinning in his Grave

David Sarnoff, or General Sarnoff as he preferred to be addressed following his service in World War II, was the principal force behind the founding and flowering of the Radio Corporation of America (RCA) and its subdivision, the National Broadcasting Company (NBC). For 51 years, Sarnoff was a strong, visionary leader of these companies. While heavily taken with technological research, Sarnoff also always understood that NBC's business was vital programming and he prided himself on NBC's competitive programming edge against rival networks.

Sarnoff is long departed from the scene but I can imagine his spirit writhing in agony over what has happened to his beloved NBC.

Sarnoff's technological passion drove the founding of television in America. His hiring of a Russian emigrant scientist, Vladimir Zworkin, led to the development of the electronic television system still used in America and throughout the world. NBC launched commercial television in the U.S. in 1939 and was principally responsible for the development of color television. But things changed. Fifteen years after the General's 1971 departure, the NBC Radio Network, founded in 1926, was sold to Westwood One and abolished in 1989. Today, the NBC Television Network has come on truly hard times.

RCA sold NBC to General Electric (GE) in 1986, which is ironic since it was a 1919 patent-pooling merger between GE, Westinghouse, American Telephone and Telegraph (ATT) and United Fruit that caused RCA to be formed. GE eventually concluded that its skills were in manufacturing rather

than programming and left RCA in 1931, leaving Sarnoff to run NBC as a programming-centered entity. Apparently, GE forgot that lesson when it purchased NBC in 1986 – and it once again has proven that its core competency is not in programming.

Under GE's ownership, apart from shuttering NBC Radio, NBC-TV has tumbled

from the top-rated TV network in America to the ratings cellar. Where cable television has, until recently, been widely viewed within the broadcasting industry as over-the-air television's arch rival, GE recently sold NBC-TV to Comcast, the nation's largest cable provider. There is considerable speculation that Comcast will abandon its network television affiliation relationship with stations across

“There is considerable speculation that Comcast will abandon its network television affiliation relationship with stations across the country and convert NBC-TV into a purely cable-distributed channel.”

the country and convert NBC-TV into a purely cable-distributed channel. The national media economy is unlikely to continue to be able to support four major over-the-air television networks in a media world increasingly dominated by cable, satellite and internet programming distribution.

All of this set the stage for the most entertaining January comedy “*Battle of the NBC Titans*” between Jay Leno, Conan O'Brien, NBC and the viewing public. Oh wait. I think the viewing public was essentially a spectator in the sport although it had already acted as a principal by watching, or not watching, the abortive 10 p.m. *Jay Leno Show* that NBC had launched seven months earlier.

NBC made a gutsy, but ultimately unwise, decision in moving Leno to 10 p.m. to make way for O'Brien to assume the *Tonight Show* mantle, which had apparently been

CONTINUED ON PAGE 11

One of the most celebrated screen adaptations of Shakespeare, legendary Akira Kurosawa's *Throne of Blood* re-imagines MacBeth in feudal Japan.



COURTESY TOHO CO., LTD.

9th Annual Ashland Independent

Seven Oscar® Nominated films, William Hurt in *The River Why*, an Akira Kurosawa classic, the art and life of Ed Hardy and more...

By Tom Olbrich

Festival membership passes are now available at ashlandfilm.org.

Tickets are available to members beginning March 16 and to the general public March 21. For more information visit ashlandfilm.org.

The acclaimed Ashland Independent Film Festival returns to the art-deco Varsity Theatre, the Historic Ashland Armory, and the Ashland Springs Hotel in the heart of the historic downtown, April 8–12 for its ninth annual, five-day showcase of independent film. Over 6000 cinema lovers gather each year as creators of the documentaries, features and shorts come from around the world to engage with the community at film screenings from 9:30 a.m. to midnight, gala parties, free filmmaker panels and screenings and more.

The non-profit AIFF's mission is to celebrate the diversity of human experience through the art of independent film—enriching, educating and inspiring audiences of all ages. The April film festival is one of many events the organization presents, including a monthly film series at the Varsity, special screenings such as last sum-

mer's *All Together Now* under the stars at Britt Festivals. Their educational outreach throughout Southern Oregon includes *The Launch*, a K-12 and university level free student film competition, with the winners highlighted at the film festival. AIFF initiatives to support the regional artistic community include two, free *Locals Only* programs featuring productions made by the area's burgeoning filmmakers.

The annual Ashland Independent Film Festival continues to gain accolades regionally and nationally. In May *MovieMaker* magazine named Ashland one of the top 25 film festivals of the nearly 4000 annual events in North America. In 2009 a website that tracks the industry ranked the AIFF as the 25th best festivals in the world for documentary films.

Patrick Creadon, director of the acclaimed AIFF documentary films *Wordplay* and *I.O.U.S.A.* said, "Ashland reminds you why you

decided to make films in the first place. If there's a film festival in heaven I'm sure it looks a lot like Ashland." Ernest Hardy of the *LA Weekly* visited the festival and described the AIFF as "well on its way to being one of my favorite American film festivals, period. It's the almost-perfect blend of programming, audience and location." In his "What I am looking forward to in 2010" column, *Oregonian* film critic Stan Hall said the Ashland Independent Film Festival is "reliably fabulous."

Among the 80+ documentary, short and feature films this year are seven Academy Award® nominated productions and three feature films made in Oregon: the screen rendition of the David James Duncan's novel *The River Why*, co-starring Academy Award winner William Hurt (*Children of a Lesser God*, *Kiss of the Spider Woman*); *Calvin Marshall*, the most recent major feature shot on

influence on pop culture – and an Ashland gallery display of his iconic art; *Throne of Blood*, Japanese film legend Akira Kurosawa's version of *Macbeth*; *For the Love of Movies*, featuring nearly every major film critic of the 20th and 21st centuries; *Convention*, an in-depth, behind the scenes look at the 2009 Democratic gathering in Denver when Barack Obama was nominated.

The AIFF includes a gala Opening Night Bash, Thursday, April 8. The event is held at the Ashland Springs Hotel and features "Savor the Rogue," a specialty food and wine tasting presented by the Rogue Creamery with regional gourmet offerings including the Creamery's award-winning cheeses, area chocolates, and meats – as well as Southern Oregon's internationally famous wines and ales. Sunday evening, April 11, juried and Audience Awards will be presented at the annual Awards Celebration party and

Feature Films

Made in Oregon

"You can fish all your life never knowing – it's not fish you're after..." says Gus, the narrator and main character in *The River Why* based on the classic novel by David James Duncan (*The Brother's K*). Set and filmed in Portland and on the banks of a wild river near the Oregon Coast, *The River Why* is the story of 20-year-old Gus Orviston (Zach Gilford, *Friday Night Lights*), the Mozart of fly-fishing. His father (William Hurt), Henning Hale Orviston, or "H2O" to Gus, is the Dean of American trout fishermen—the ultimate heavyweight sportsman, a perfectionist in the classic *Compleat Angler* tradition. Tweedy, knowledgeable and confident, he represents all that Gus is not. His mother is H2O's polar opposite – a down-to-earth, feisty expert plunker of worms. Their bickering is constant, although beneath it is a shared love of fishing. Gus tires of his parents squabbling and leaves home for what he thinks is fly fishing bliss – living in a cabin, fishing all day and figuring out the meaning of life. On his way he becomes increasingly lost and lonely. He eventually meets an assortment of eccentric characters that help him in his journey to adulthood, including a young fishing-obsessed woman named Eddy with whom he falls hopelessly in love. The Ashland Independent Film Festival screenings of *The River Why* are "work-in-progress with many

Film Festival

location in Southern Oregon, co-starring Steve Zahn (*Rescue Dawn*, *Reality Bites*) and *Reverie*, filmed in the Illinois Valley. Other 2010 attractions include *Ed Hardy: Tattoo the World*, a documentary on the life of the visionary tattoo artist and his phenomenal

dinner at the Historic Ashland Armory with former *Weekend Edition* entertainment critic Elvis Mitchell scheduled, as of the *Jefferson Monthly's* press deadline, as the host/emcee. Mitchell received the AIFF's Rogue Award in 2009.



Gus Orviston (Zach Gilford), left, is the Mozart of fly-fishing and his father Henning Hale Orviston (William Hurt), above, is the Dean of American trout fishermen in *The River Why*.

thanks to Oregon” from the film’s Producer Kristi Denton Cohen.

The director/producer team Gary and Anne Lundgren of Broken Sky Films, have deep roots in Southern Oregon and Northern California so when they were looking for a location to shoot their feature **Calvin Marshall**, they knew right where to film. Written and directed by Gary and filmed in Ashland and Medford, the film tells the story of a sophomore at Bayford City College who wants to make the baseball team. The problem? He is long on determination but short on skills. Calvin Marshall’s (played by Alex Frost) childhood dream being a major leaguer is in serious jeopardy as he can’t even make the junior college team. The film is a poignant comedy about Calvin’s deferred dream and the people in his life who want him to succeed. Frost, a Portland native now based in Los Angeles, appeared in Gus Van Sant’s *Elephant* and in the Owen Wilson film *Drillbit Taylor*. Steve Zahn, cast against type, plays Marshall’s hard-nosed coach. *Calvin Marshall* also features the Oregon Shakespeare Festival’s Terri McMahon and Catherine Coulson. Other local actors in the film include Doug Rowe, Jimmy Garcia, Renee Hewitt, Jamie Peck, Noah Scott, Larry Ziegelmeyer and Jackson Rowe in addition to dozens of local extras. The Lundgren’s award-winning short film *Wow and Flutter*, which was featured at the 2004 AIFF, was also shot in the Rogue Valley. Their feature *Lithium*, about a young woman’s struggle with manic de-

pression, aired on *Showtime*. Many of the local crew are members of Southern Oregon Film and Television (SOFaT) which will sponsor the film’s screenings and celebrate this major Rogue Valley production.

One of the most celebrated screen adaptations of Shakespeare, legendary Akira Kurosawa’s **Throne of Blood** re-imagines *Macbeth* in feudal Japan. The world premiere of the theatrical adaptation of *Throne of Blood*, adapted by acclaimed director Ping Chong, will open at OSF in the Angus Bowmer Theatre in July. While the work is underway to bring this classic to the stage, the AIFF will celebrate with a screening of the celluloid version. Starring Kurosawa’s longtime collaborator Toshiro Mifune and the legendary Isuzu Yamada as his ruthless wife, *Throne of Blood* tells the tale of a valiant warrior’s savage rise to power and his ignominious fall. With this masterpiece Kurosawa fuses one of Shakespeare’s greatest tragedies with the formal elements of Japanese Noh Theater to make a *Macbeth* that is all his own – a classic tale of ambition and duplicity set against a ghostly landscape of fog and inescapable doom.

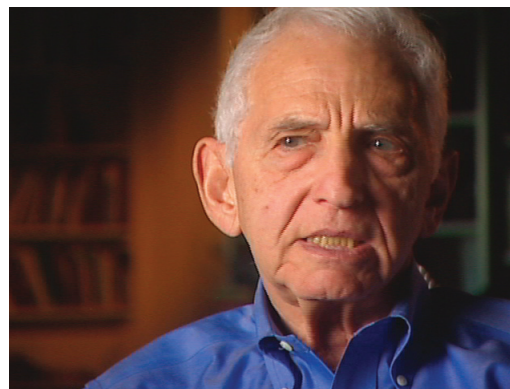
Oscar Nominees Documentaries & More

The 2010 Oscars have not been awarded, but the AIFF again will feature many of the nominated films in the documentary, short and animated categories in a

rare opportunity to see these Academy-recognized films. Two of the Oscar-nominated Best Documentary Feature films – *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers* and *Burma VJ* – will be included and two others – *Food, Inc.* and *The Cove* – were presented by the AIFF last year.

It is a story most remember from newspaper headlines, the nightly news or a history class lecture, but ***The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers***, is a riveting story of one man’s profound change of heart and a piercing look at the world of government secrecy as revealed by the ultimate insider. It is 1971. America is in the grip of a familiar scenario – a dirty war based on lies. Daniel Ellsberg, once a dedicated cold warrior and Vietnam war planner, now sees the war as a crime. Armed with 7000 pages of top secret documents, he leaks the truth about the war to *The New York Times* and risks life in prison to end the war he helped plan. He takes a 47-volume Pentagon study out of his safe and into the hands of reporters. Dubbed by Henry Kissinger as “the most dangerous man in America who must be stopped at all costs,” Ellsberg is targeted by President Nixon himself. Marked by a landmark battle between America’s most prominent newspapers and its president that goes all the way to the Supreme Court, this political thriller involves a twisting trail that leads to the Watergate scandal, President Nixon’s resignation, and, finally, the

CONTINUED ON PAGE 16



Daniel Ellsberg, from the Oscar-nominated *The Most Dangerous Man in America* in the service in Vietnam (left) in the early 1960’s, and today (above) reflecting on his decision to release the Pentagon Papers to the national press, an action that led to the end of the Vietnam War.



Jefferson Almanac

Madeleine DeAndreis-Ayres

You Reap What You Sow

Last January, between storms, I sat in my soggy yard dividing iris rhizomes. Yeah I know I should've done this last fall, but the kind of gardener I am precludes adherence to any strict dogma, dictum or rules. My motto: "get it planted and it will bloom . . . eventually."

I live in a very quiet town, Fort Jones in Scott Valley, west of Yreka. I was immersed in my thoughts, which is what gardening is meant for, when a grown-up kid from the neighborhood sauntered up. He seemed a little at loose ends so I invited him to sit

down on the soggy earth to dig and divide iris rhizomes with me. He called them bulbs which is fine because that's what I call them. I only call them "*rhizomes*" in this article because the startle reflex of every serious gardener in the State of Jefferson would kick in if I used the incorrect term. Some time ask me about *Canadian Geese*.

So the kid and I are digging, dividing and talking and after awhile he doesn't seem so lost and sad. I told him about the guy who gave me the original irises—Mr. Brochard. We were living in Eureka then, had three small children and were juggling college, work and a house that real estate agents called a fixer upper but what our two-year old more accurately termed it, "Broke House." Talk about stress. I had stopped by Mr. Brochard's home one day as he was dividing his irises and he gave me a box of the rhizomes to plant in my yard, at Broke House. He took one look at the two baby seats in my car and said, "Give those back to me. I'll be over this weekend to plant them for you." When we moved to Fort Jones, I dug up a box of those same irises and planted them in my new yard. Every year they bloom and I think of him.

The yard is full of memories of other gardeners and other times. Shortly after we moved to Fort Jones, a tall, graceful woman

walked by our new home with a cardboard box brimming with plants. She saw me in the garden, hacking away at chicory and Marlahan Mustard and asked me if I'd like the box of cuttings and plants she was carrying. She was thinning her garden and knew some



The years fly by and it's lovely to see the tree and the kid grow, change and, eventually—though not before college, cross fingers—bear fruit.

other yard would gladly embrace her overflow. I was grateful for the bounty and also for the variety of plants which included succulents, violets and daisies. As she helped me plant that day, we talked and discovered we were both musicians. For many years we shared music and plants.

When she died a couple years ago, her plants bloomed the following spring reminding me of the literal meaning of the phrase, "as ye sow, so shall ye reap." Each spring and summer, when those succulents, daisies and violets bloom, I think of Sue.

Scott Valley has a Rock Garden Society that holds a plant sale every year. For many years it was held in Jeanette's beautiful garden. She was an enthusiastic woman and well into her seventies when I met her. She introduced herself and wanted to know all about me as we wandered through the plant sale. She told me about every plant and encouraged me to buy plants with whimsical names like trillium, Penstemon, and Claytonia. I bought some Flax and Phlox, both of which come up every year and their beautiful flowers make me think of Jeanette and remember her enthusiasm and kindness.

There are two huge and incredibly symmetrical Coastal Redwood trees in front of the Etna Methodist Church. Every time I pass that church I think I can't be the only person who quietly blesses the folks who planted and tended those trees decades ago. Today they are magnificent, reminding us more about God's grandeur than anything man could make.

My sister Mary has given me rose cuttings from her yard in McKinleyville, some

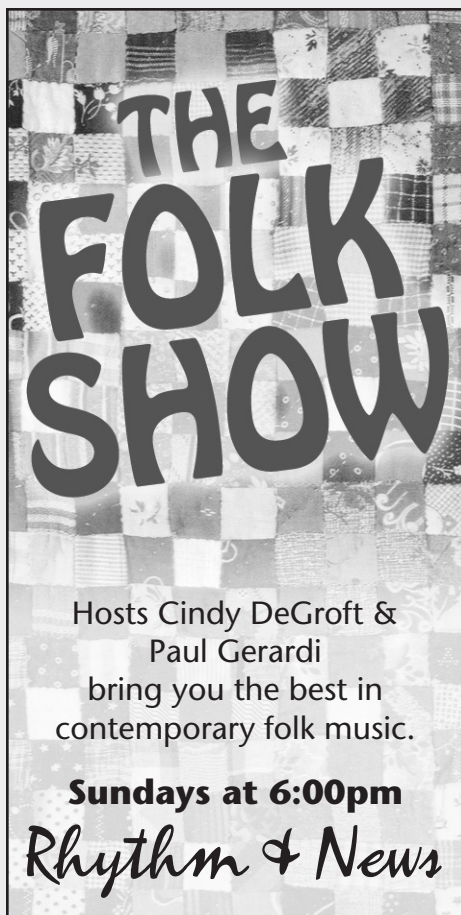
of which have taken and are now hearty bushes here in Scott Valley. There's a Pioneer Rose climbing on the back fence, a present from Leann, and when neighbor Judy's garden was being overrun by volunteer seedling trees she gave us several little maple, apple and juniper starts that now dot our yard. I have bulbs from Elsie, hens and chickens from Charlotte, rhubarb from Mrs. Veeman. Every plant reminds me of the giver and every time I am reminded of the giver, I am filled with a kind of joy. Even after death, these gardeners continue to make their impact on the living, every spring with every blossom.

At Broke House, we planted a tree when each of the children were born. We still own that house and enjoy seeing how fruitful those trees have become. Sally's Santa Rosa Plum was planted too close to the house but even with heavy pruning, still puts out masses of fruit each year. Henry and Mae's apple trees are sturdy and fruitful, too. I encourage everyone to plant a tree in honor of a birth. The years fly by and it's lovely to see the tree and the kid grow, change and, eventually—though not before college, cross fingers—bear fruit.

I now give away plants...many siblings and friends have some of Mr. Brochard's divided irises and Sue's daisies and Jeanette's flax.

When the neighbor kid I mentioned earlier gets settled somewhere in his life, I will give him a box of iris bulbs (sic) and, if his life is too chaotic to get them planted, I'll go over to his house and plant them for him. At this point in my life, I see that Mr. Brochard was getting a lot more out of our plant deal than I knew at that time. Back then I was a grateful recipient of kindness and now I have a chance to return that kindness...to the next crop of gardeners who will reap what I sow.

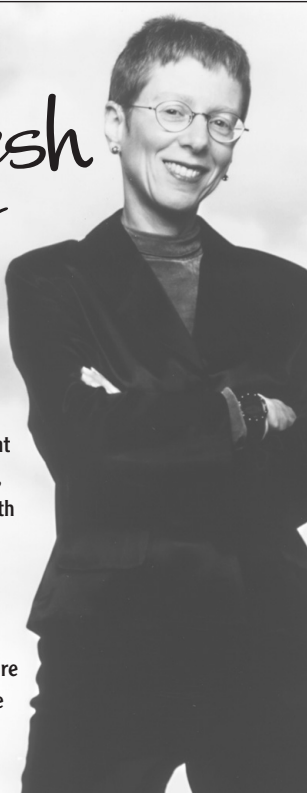
Madeleine DeAndreis-Ayres is a mother of three who writes, teaches and does a whole bunch of other things in Siskiyou County's Scott Valley. She and her husband Jim play in the local band sensation, "The Highly Paid Professionals" and, thanks to the magic of internet television, has been able to catch up on Days of Our Lives after a decade's hiatus. Uh, she loves public radio, too. A lot.



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Theater and the Arts

Molly Tinsley

Stranger Than Fiction

Fifty years ago in the essay "Writing American Fiction," Philip Roth lamented the bizarre devolution of "American reality." It wasn't just that its pieties, insanities, and lies infuriated him; they also outstripped his talent for artistic invention. His imagination paled before the outrageous chronicle of the daily news.

One decade into the twenty-first century, and this trend continues. Real life keeps becoming more unreal, the facts, more unbelievable. The builders of literary fictions struggle to compete with memoir and reality TV. For those whose taste runs to politics and international affairs, contemporary history has as much potential to shock and awe as a thriller or mystery.

Jeff Sharlet's recent book *The Family* is non-fiction, an historical account of "the secret fundamentalism at the heart of American power." For it, he sifted through 600 boxes of documents archived by the eponymous group. He supplements these primary sources with his personal experience of its current members and practices. He offers fully-developed scenes, extensive dialogue; each character emerges in vivid physical detail. The resulting story is rich and riveting, unbelievable, but true.

Sharlet identifies two faces of Christian Fundamentalism today. The familiar populist aspect is represented by televangelists and a social agenda that touts "family values" and decries abortion and gay marriage. It harkens back to the work of revivalist Charles Finney, who erected the nation's first megachurch in lower Manhattan in 1836. Fundamentalism for the masses can be plenty bizarre: barely a year after Sharlet attended a spectacular service at Ted Haggard's New Life Church in Colorado Springs, Pastor Ted's escapades with a male prostitute and amphetamines spilled across the public stage.

More intriguing, though, is Fundamentalism's second face, inherited from pre-Revolutionary preacher Jonathan Edwards and his dream of a Christian empire.

In Edwards' reactionary theology, divine power legitimated worldly power and swallowed divine love. Conceived on the edge of wilderness in Northampton, Massachusetts, this god "broke" people, often fatally, to his absolute authority.

Edwards was purged by his congregation in 1750, but his god of might survived as subtext to American political culture. It re-emerged in full force in the 1930's, after favoring the Norwegian immigrant preacher Abram Vereide with a special revelation: Christianity had been catering to the "down and out"—the poor, the sick, the starving—and what good had that done? It was time to turn his ministry to the "up and out," the powerful men. Once brought to Jesus, their awakened consciences would send benefits trickling down to the poor. His theocratic motto became "every Christian a leader, every leader a Christian," as he set about establishing a ruling class "bound in a fellowship of the anointed, the chosen, key men in a voluntary dictatorship of the divine."

Interestingly, Abram (he went by his first name) held his first spiritual retreat for wealthy men at a lodge in the Cascades. It birthed the Fellowship, whose public affairs debut took the form of a businessman's anti-labor alliance in Seattle. By the forties, the Fellowship's proselytizing of "key men" had spread his Idea of trickle-down faith to major cities, and Abram was in Washington, DC, organizing prayer breakfasts for congressmen. Soon he was taking the Idea—which now encompassed a "new world order"—to post-war Germany, where he found many "key men" ready to turn their allegiance from Hitler to Christ. He was just as ready to champion them for moral re-invention and U. S. support.

By the sixties, Abram had passed the baton to Doug Coe, an Oregon-born, Willamette University-educated disciple. The Fellowship had been renamed the Family, it had established the National

Prayer Breakfast as an institution, and its membership, boosted by the proliferation of prayer-group cells, embraced right-wing dictators around the world. As Doug Coe put it, "They come to me. And I do what Jesus did: I don't turn my back to any one. You know, the Bible is full of mass murderers."

It was Doug Coe (he tends to go by both names) who decided the Family should become invisible, because a movement that's visible is weak, vulnerable, unmystical. (Its archives end abruptly in 1970.) He established the formula "Jesus-plus-nothing" to free his brand of Christianity from the trappings of churches, ethics, responsibility, even the Father and the Holy Ghost, which "clutter the conversation" about absolute obedience to the Son, who "prefers power to piety."

Sharlet's in-depth encounter with the Family came when he was invited to join a fraternity of young men it is grooming to "lead the world." The ever-changing group inhabits a mansion in Arlington, Virginia, called Ivenwald, where together they eat, sleep, pray, and explore the implications of Family theology. They admire Hitler for his ability to galvanize followers, Lenin for his pioneering of "cells," the Mafia, for the strength of its man-to-man bonds, and Gengis Khan, who, when questioned why he had to conquer the world, is alleged to have replied, "I don't ask. I submit."

Obedience for the Family describes a doubt-free state of mind not a behavior. Service to Jesus-plus-nothing coexists comfortably with its flip side: aggressive power-building and authoritarian power-wielding. It's this paradox that brings Sharlet's own subjective concerns to the surface. Besides being committed to the messy, uncertain give-and-take of democracy, it disturbs him that the Family has never risked its relationship with the world's dictators long enough to insist they stop killing masses of their own people. That we are often disturbed by the same lapse in our government's international policies may be revealing.

Sharlet's book is an eye-opening read, with its unfolding list of public figures who belong to the Family—an education for us who might in ignorance vote for them.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

promised to him. With the 10 p.m. show widely considered a failure, mostly by American viewers, NBC in a decidedly un-Solomon like way, decided to end the 10 p.m. experiment and split the baby, giving half of the *Tonight Show* timeslot each to Leno and O'Brian. When O'Brian said, quite publicly, "That's not our deal," NBC's ineptness at handling the dispute provided incredibly fertile comic fodder for both David Letterman, on rival CBS-TV, as well — on NBC's own network — both Leno and, particularly, O'Brian. After two weeks' battle, NBC wound up buying O'Brian out of his *Tonight Show* contract for \$42 million. On his final program, O'Brian lobbed a trenchant parting shot at his bosses by suggesting, in reference to the large Hollywood studio NBC had newly-constructed for him, that NBC "Leave the studio cold and empty and rename it 'the world's largest metaphor for NBC programming.'"

If General Sarnoff's spirit was in any position to observe these antics, he would be appalled. Traditionally, radio and television have been viewed as both programming producers and distributors — with the quality of the former determining the financial efficacy of the latter. No more. Television has been increasingly degenerated into a cost-cutting exercise of marginalizing quality and relevance in favor of short-term bottom line gains. The concept of programming, or a network's initials standing for a meaningful conceptual reputation, has been engulfed by the competitive media environment and the transformation of radio and television networks and stations into commodities.

That wasn't what the General was trying to build.

Ronald Kramer, Executive Director





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Inside the Box

Scott Dewing

What iThink about the iPad

By the time you're reading this, Apple's iPad, which was unveiled last month, will probably already be available for purchase. In the meantime there have been something like a billion words written about the iPad by thousands of technology columnists, pundits and assorted hacks like yours truly. Most all of this stuff falls in the usual category of Crummy Reviews of Apple Products, or C.R.A.P. as it is referred inside the close-knit tech writers' community. I know this stuff is C.R.A.P. because I've read most of it so that you don't have to waste your time. (Hey, no problem. You're welcome.)

The headline for one of the C.R.A.P. articles I recently read about the new iPad was "How Apple kills hardware innovation". Geez, are you serious? Did you drop a quaalude before coming up with that one? Apple doesn't kill hardware innovation. Apple is hardware innovation. How many times does Steve Jobs have to go kick everybody else's digital ass and set the bar for the rest of the tech industry before people stop making stupid statements like that?

Just for the record, I'm not an Apple "fan boy" nor an "iHater". I'm a fan of innovation who hates tech companies that are fans of just maintaining the status quo. So I'm a fan of Apple not because of some blind brand loyalty, but because of what Apple consistently does: make innovative, cool stuff.

As I've been wasting my time reading all the copious quantities of craptastic commentary that has been written about the iPad thus far, including ignorant and snarky reader comments, one thing has become clear: most people don't seem to understand the iPad. They keep trying to shoe-horn it in amongst the status quo. Some have ridiculously referred to it as an

over-sized iPhone that can't make phone calls. Others have hastily likened it to a netbook without an integrated webcam or USB ports or enough storage space, and so on. The complaints have rained down. Never before has a product received so much attention and criticism before it was



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even available in the marketplace. I think these iHaters are having a problem understanding the iPad because they live in the here and now. Steve Jobs, on the other hand, lives in another place, a place that most of us only daydream about. That place is called the future.

I won't waste your time with more C.R.A.P. about the iPad's features. (You can find plenty of that out on the Web if you like.) The technical specifications of the iPad are somewhat irrelevant to describing what the iPad really is. In short, the iPad is a game-changer that will redefine the technology landscape and set the bar just like the iPhone did for a stagnant smartphone market that had become saturated with dumb products in 2007. In that place where Steve Jobs lives called "the future", there are no netbooks with cramped keyboards and tiny trackpads. These have been replaced with a touchscreen. There is no colorless and constrained Amazon Kindle. In the future, you read your digital contentbooks, magazines, newspapers in full color while at the same time having the ability to surf the Web and compose email with a touchscreen keyboard (or dictate it using speech-recognition software). In the future, you will be able to download and watch videos in HD on this same device and have access to thousands of specialty applications, many of which will be free. In the future, you will do all of this on a sleek device the size of a book but only .5" thick and weighing in at 1.5 pounds. The iPad is the beginning of

the end of the classic computers we've all become accustomed to.

Meanwhile, back in the present, I think that Apple has only made one mistake with this latest product offering: calling it the "iPad". Surely they discussed the obvious and problematic connection with another well-known product called Maxi Pads? Geez, are you serious? You didn't have to do an exhaustive market study to figure this one out. MADtv did a skit back in 2007 called "The iPad" that featured a female office worker with the recognizable white USB connector leading from her computer and up her skirt to the so-called "iPad". The skit went downhill from there. (YouTube it if you must.)

And the problems with the product name don't stop with sophomoric and homonymic comparisons to feminine hygiene products. Apple has a legal battle brewing with Fujitsu over the name "iPad". Apparently, Fujitsu owns the international trademark for "iPad". This could get interesting because there are other companies out there that have used the iPad name as well, including the global electronics giant Siemens AG, the much lesser-known secure card reader and PIN pad manufacturer MagTek and a Canadian lingerie company that offers a breast-enhancing "iPad" bra. Apple probably knew about these other "iPad" products already in the marketplace (perhaps with the exception of the iPad bra) but decided to go with the name anyway and settle any trademark issues later.

It wouldn't be the first time Apple has forged ahead with a litigious product name. In 2007, Apple and Cisco went to court over the "iPhone" trademark, which was owned by Cisco. The two companies eventually settled their dispute out of court. Apple will likely end up having to engage in some legal jujitsu with Fujitsu over the rights to the iPad name. Personally, I think that Apple has established the "i" brand so well that they should own the trademark on anything with an "i" at the beginning of the product name. Selling 250 million iPods, 30 million iPhones, millions of iMacs, and soon millions of iPads should at least get you that. But hey, that's just what iThink.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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Ashland · 2pm

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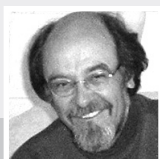
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FROM NATIONAL PUBLIC RADIO



Recordings

Geoffrey Ridden

Private Thoughts on Public Music

You may find it hard to read these columns, but just think how hard they are to write! I believe it was Elvis Costello who quipped that "Writing about music is like dancing about architecture", but we carry on doing it anyway, writing about music and talking about music.

For example, just before Christmas, I was waiting for the start of the Festival of Light in Ashland, and I overheard two bearded gentlemen commenting on one of the choirs singing in the Plaza: "They get the notes right, but they're not giving it any passion!" Everyone's a music critic - in this case, even the guys who busk on Main Street!

I have been thinking about public and private music, partly because I recently bought my first MP3 player, and my first clock radio - I'm planning on getting a gramophone just as soon as I have saved up enough groats! I held back on getting an MP3 player, because I had owned a Walkman and a Discman, and I never really used either of them: I have never really seen the point of personalized music, because I am convinced that music is there to be shared. Of course, even with the so-called 'personalized' or 'individual' music from an MP3 player, the sound is almost always shared, because the users will selflessly crank up the volume so that those around them can share in the rhythm and hiss, if not the actual melody - how very kind of them.

I would much rather share my music, even when I'm home alone, by playing it through the stereo system. Since I live only a couple of houses away from Don Matthews, you can imagine what our pas-

sion for music does for the neighborhood ambiance and its property values.

Music is meant to be shared, like other great art forms. Nothing can replace the public sense of a concert: I love the music at the Britt each summer. And just imagine what it must have been like for Wagner not only to have composed the *Siegfried Idyll*, but to be able to have a whole orchestra

play it for his wife as she woke up: a whole orchestra in your hallway - doesn't that beat the stereo any day? Public beats private in other media too: films are better at the cinema than on DVD; theatre always replaces the reading of the script.

So what are the downsides of public music? I think one of these may be the danger of relegating music to the background when it is

played in the public arena. We are not always intended to listen to it with any great attention. Think, for example of music in elevators or before take-off in planes: why is the music there not replaced by the reading of a poem? Why don't neurosurgeons perform operations to the stirring blank verse of Milton's *Paradise Lost*?

What is the difference between music and literature, between notes and words? I think somehow words are harder to ignore or tune out than notes, which is why there is no 'background literature'. I suspect that if people listen to audio books, they probably don't do that as a shared experience. This may account for the apparently international nature of non-vocal music, cutting across geographical boundaries in ways in which speech cannot. We may recognize national traits in music, but, even there, we may sometimes be mistaken (for

I have been thinking about public and private music, partly because I recently bought my first MP3 player, and my first clock radio - I'm planning on getting a gramophone just as soon as I have saved up enough groats!

example, believing that the Spanish dance rhythms in *Bolero* must mean its composer was Spanish).

Bizarrely enough music is used as a deterrent in parts of the UK. If there a row of shops attracting the unwanted attention of teenagers (all those bright sparkly lights...), one answer, apparently, is to play Mozart: that will soon get them moving away.

I admit there are occasions when literature is used as a background in public spaces. There used to be poems on display in the Tube stations and on the trains themselves in the London Underground. Of course, you can't hear anything there anyway, so music could not influence behavior, or prevent vandalism.

Oh, and my new clock radio? I got that for these cold winter mornings, so I can set the alarm to 7:00 and wake up to Don's dulcet tones, happy in the knowledge that I am still wrapped up warm in bed. Except that I now have this recurrent nightmare in which the alarm goes off and nothing happens, because I am supposed to be at the station hosting *First Concert*.

Geoff Ridden is an Ashland resident who retired in 2008 from the University of Winchester, where he was a Professor of English. He is a volunteer host on JPR's Classics and News service, is teaching some classes at SOU, singing with the Southern Oregon Repertory Singers—and generally keeping busy and trying to stay out of trouble.

TUNE IN



Sundays 10am on Rhythm & News

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Steve Zahn (*Rescue Dawn*, *Reality Bites*), plays the hard-nosed coach in *Calvin Marshall*, a film shot in Southern Oregon.

end of the war in Southeast Asia.

Though risking torture and life in jail, courageous young citizens of Burma live the essence of journalism as they insist on keeping up the flow of news from their closed country. **Burma VJ** contains mostly footage recorded by these “video journalists” – VJ’s. Armed with small handycams, the Burma VJs stop at nothing to make their reports from the streets of Rangoon. Their material is smuggled out of the country and broadcast back via satellite and offered as free usage for international media. The whole world has witnessed single event clips made by the VJs, but for the very first time their individual images have been carefully put together and at once, they tell a much bigger story. The film offers a unique insight into high-risk journalism and dissidence in a police state, while at the same time providing a thorough documentation of the historical and dramatic days of September 2007, when the Buddhist monks started marching.

Amidst marching monks, brutal police agents, and shooting military, the reporters embark on their dangerous mission, working around the clock to keep the world informed of events inside the closed country. Their compulsive instinct to shoot what they witness, rather than any deliberate heroism,

turns their lives into that of freedom fighters.

The regime quickly understands the power of the camera and the reporters are constantly chased by government intelligence agents who look at the “media saboteurs” as the biggest prey they can get.

Two Documentary Short Subject Oscar nominees, *The Last Truck: Closing of a GM Plant* and *Music by Prudence*, and the Academy Award-winning nominated short film *Kavi*, will be shown in one program providing a rare screening opportunity for local audiences.

On Dec. 23, 2008, two days before Christmas, the General Motors assembly plant in Moraine, Ohio shut its doors. As a result, 2500 workers and 200 management staff were left without jobs, while the closing is also sure to trigger the loss of thousands of related jobs and businesses. ***The Last Truck: Closing of a GM Plant*** shows the GM workers lost much more than jobs, including the pride they share in their work and the camaraderie built through the years. To the natives of Moraine and the greater Dayton area, General Motors wasn’t just a car company – it was the lifeblood of the community.

The Last Truck views the final months of the plant through the workers’ eyes as they reflect on their work and consider their next steps. The employees share poignant moments, such as the day every worker must remove his or her toolbox and give up their GM ID card. While the film focuses on Moraine, the plant’s closing reflects profound changes in the American manufacturing landscape as a whole. *The Last Truck*

bears witness to the experience of job loss and offers a snapshot of a moment that may portend the end of the nation’s blue-collar middle class.

The story of the visionary tattoo artist, Ed Hardy, his unexpected rise to cult icon and his phenomenal influence on pop culture unfold in ***Ed Hardy: Tattoo the World***. Elevating the art of tattoo to its rightful place among the visual arts, Hardy’s remarkable journey began at the age of ten when he first saw a tattoo. This art permanently inscribed on the body completely overtook him and, with his best friend, opened his first tattoo shop painting on neighborhood kids. After graduating from the San Francisco Art Institute where he studied traditional fine arts, he rejected a scholarship to Yale University and plunged into tattooing – much to the chagrin of his teachers. Today, he is revered as the father of modern tattooing; respected as a painter of eclectic, vibrant, very personal art; author and publisher of numerous books; lecturer; and curator of art exhibitions. Under the brand name, Ed Hardy, his artful tattoo images have become a highly successful line of clothing, (“tattoos without tears”), wine, energy drinks and dozens of other products.

For a hundred years, through the history of American movies, film critics have championed this medium they so unabashedly love. They advise audiences in deciding what movies to see, and why. Better, their reviews illuminate the film-going experience, suggesting paths for readers to enter cinema more deeply, thoughtfully, ap-



Ed Hardy: Tattoo the World, tells the story of how he elevated body art to fine art and his how his work came to grace a successful line of clothing.

In cooperation with the Ashland Independent Film Festival, Bohemia Gallery, 552 A. Street, Ashland, will present a show of the art of Ed Hardy including limited edition prints, lithographs, etchings, and mixed media. The internationally renowned tattoo and fine artist will be the guest at a reception at Bohemia Saturday, April 10, at 6 p.m. The gallery show will open First Friday, April 2 and be on display throughout the month.



Convention offers a rare inside look inside the 2008 Democratic National Convention in Denver as delegates from each of the United States and the American territories gathered to nominate Barack Obama for president.

preciatively. ***For the Love of Movies: The Story of American Film Criticism*** is the first documentary to dramatize the rich, fascinating history of American film criticism. From the raw beginnings of criticism, before *The Birth of a Nation* to Bosley Crowther's 27-year reign at *The New York Times*, to the battle for audience between youthful on-liners and the print establishment, this documentary tells all. Written and directed by veteran *Boston Phoenix* critic Gerald Peary, *For the Love of Movies* offers a unique insider's view of the film critics' profession, with commentary from America's best-regarded reviewers, including Elvis Mitchell (*NPR* and *TBS*), Roger Ebert (*Chicago Sun-Times*), A.O. Scott (*The New York Times*), Lisa Schwarzbaum (*Entertainment Weekly*), Kenneth Turan (*Los Angeles Times*). Also featured are young internet voices including Harry Knowles (ainitcoolnews.com) and Karina Longworth (spout.com).

Actor and humanitarian Danny Glover is the Executive Producer of ***Soundtrack for a Revolution***, a film that tells the story of the American civil rights movement through its powerful music – the freedom songs protesters sang on picket lines, in mass meetings, in paddy wagons, and in jail cells as they fought for justice and equality. Anchoring this work are new performances of the freedom songs by top artists including John Legend, Joss Stone, Wyclef Jean, and The Roots; riveting archival footage; and interviews with civil rights foot soldiers and leaders, including Congressman John Lewis,

Harry Belafonte, Julian Bond, and Ambassador Andrew Young. These iconic songs evolved from slave chants, from the labor movement, and especially from the black church. The music enabled blacks to sing words they could not say, and it was crucial in helping the protesters as they faced down brutal aggression with dignity and non-violence. The infectious energy of the songs swept people up and empowered them to fight for their rights. *Soundtrack for a Revolution* celebrates the vitality of this music with a vibrant blend of heart-wrenching interviews, dramatic images, and thrilling contemporary performances – a combination of significance, energy, and power.

Convention offers a rare inside look at a national political convention. Every four years since 1832, delegates from each of the United States and the American territories gather to choose their parties' presidential candidates. Acclaimed director A.J. Schnack assembled a group of celebrated documentary filmmakers, including Daniel Junge (*They Killed Sister Dorothy*, AIFF 2009), to capture the 2008 Democratic National Convention. The film portrays the convention through the eyes of Denver's organizers, reporters, police and protesters and captures what the mainstream media left out. It is dense with memorable behind-the-scenes images, passages and vignettes. *Convention* is not so much about politics as it is about a city, an institution and its rituals. The industry is a peculiar one, pervaded by both a romantic respect for the political icons at its

center and the three-ring-circus atmosphere that surrounds them. What emerges from this striking work is a rare glimpse into what makes an event political, what makes the political an event and what makes film, in the right hands, an art.

Family Programs

On Saturday and Sunday the festival will again feature its popular program of short films suitable for families and include the student Academy Award winning animation *Kites*.

Short Films

Short films are a mainstay at the Ashland Independent Film Festival. More than half the films, with three Oscar nominees, will be short films including a full *Short Stories* program of films and a complete program featuring some of the world's best animation.

Free Local Programs

As in previous years, the AIFF will offer *Locals Only*, free programs of works by local filmmakers. The Sunday morning *Locals* program will include the winners of *The Launch*, the festival's Southern Oregon student competition.

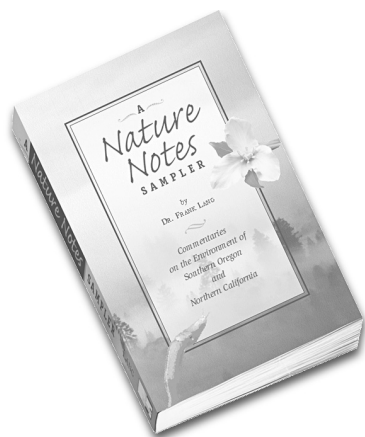
The Ashland Independent Film Festival features question-and-answer sessions which follow many of the screenings and festival audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the afterLOUNGE hosted by The Black Sheep Pub and Restaurant.

The festival will also again feature free TALKback panel discussions with filmmakers of all genres discussing their craft at the Ashland Springs Hotel Friday and Saturday morning. Guest moderators will lead the discussions and field audience questions.

Also free at the Ashland Springs Hotel, Sunday morning *Oregonian* film critic and critically acclaimed author Shawn Levy will share stories and rarely seen photos from his recently published book *Paul Newman: A Life*.

A full schedule of festival films will be available by March 9 at ashlandfilm.org.

A Nature Notes SAMPLER



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Nature Notes

Frank Lang

Little White Crucifers

Have you noticed those little white crucifers in your garden yet this year? These crucifers don't do incense, they don't chant, in fact they are silent and what scent they have escapes our noses. They do bear a cross however. They are weedy plants in the Brassicaceae or Mustard Family, also known as the Cruciferae, because the four petals of the flower look like a cross or crucifix when viewed from above.

Brassicaceae is a modern family name based on the genus *Brassica* that includes all sorts of delicious vegetables, among them cabbages, Brussels sprouts, broccoli, and cauliflower. I prefer the descriptive Cruciferae to Brassicaceae.

Among your little white crucifers is one that was in the news, one made famous by a well-known conservationist, one whose common name has an interesting derivation, and one that is just a weed that looks a lot like a small native annual plant that has a startling mechanism for spreading seeds. Their common names are mouse ear or male cress, spring draba, shepherd's purse, and bittercress.

Bittercress is a European weed that looks a lot like our native little western bittercress, *Cardamine oligosperma*. Its flowers arise from a basal set of pinnately compound leaves. When its long narrow fruits mature, they explode when touched, sending their tiny seeds flying about in all directions, much to the surprise of lazy unwary gardeners who waited too long to go pull weeds. Bittercress says "Thanks."

Shepherd's purse, *Capsella bursa-pastoris*, a European native, is a widespread North American weed. It is the tallest of the lot. Its flowers and fruits rise from a rosette of coarsely toothed basal leaves. The origin of the plant's common name is based on its distinctive heart-shaped, bilobed fruits. You may want to send the kids out of the room for this or be prepared to ex-

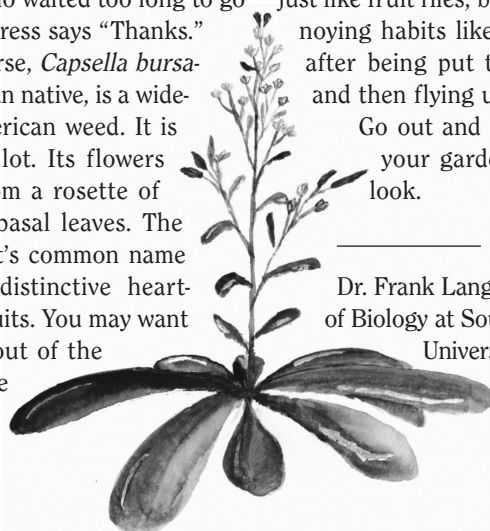
plain. At one time, shepherds carried purses made from goat scrota, simply fashioned pouches that required no extra stitching. I suppose the only major problem was getting billy to stand still. The resemblance of the bilobed fruit to a purse fashioned from that slightly modified bit of goat anatomy gives the plant its common name.

Spring draba, *Draba verna*, is one of the first plants to flower in early spring and often turns the ground white with its tiny blossoms. Its tiny flowers with bilobed petals rise from a basal rosette of simple leaves. The species was immortalized by Aldo Leopold in his Sand County Almanac as the plant that "plucks no heart strings" and has been the topic of earlier *Nature Notes*.

The crucifer in the news this past decade is the lowly little mouse-ear cress or thale cress, *Arabidopsis thaliana*. Molecular scientists sequenced its entire genome in 2000. It joins a special club of sequenced genome organisms that includes bacteria, brewer's yeast, a nematode, and the fruit fly. What qualifies its membership with this elite crowd? It lends itself to genetic study. It's small, reproduces rapidly (a generation every six weeks), is happy under laboratory conditions, is fecund (5,000 seeds per plant), has few chromosomes, mutates easily, and has a small genome. Perfect for genetic study, just like fruit flies, but with none of its annoying habits like waking up too soon after being put to sleep for counting and then flying up your nose.

Go out and check for crucifers in your garden. They are worth a look.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.





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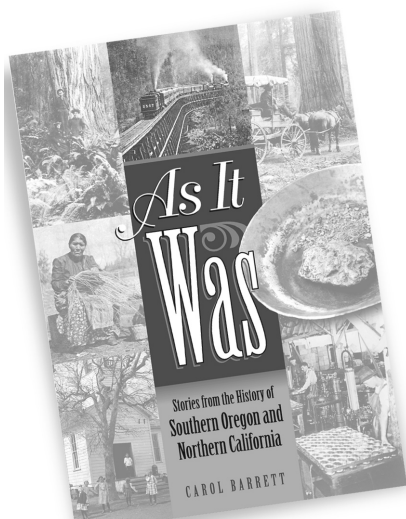
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As It Was

Stories from the State of Jefferson

Dr. Francis Von der Green: Pioneer Doctor

by Shirley Nelson

Between 1870 and 1885, Dr. Francis Von der Green was the only physician in Curry County, Oregon, a coastal wilderness. German-born and educated, he came to America and practiced in Baltimore, Maryland. He moved to California where he met his wife, Katherine Noon. They came to Oregon and eventually had four daughters.

Dr. Von der Green was frequently absent from home as he made his rounds on horseback. He occasionally went far up the Rogue River. High water and rough trails made the journey difficult. Von der Green was once quoted as saying that if he had to go up the river again, he wouldn't go.

If the doctor couldn't go, miners and settlers in the hills had to take care of themselves or rely on not-so-near neighbors. Three quick gunshots signaled a crisis and anyone able to help answered the call. Common crises were falls, drowning, rattlesnake bites, appendicitis, hemorrhaging, pneumonia, and childbirth. People often died before medical help could arrive.

The doctor had enough patients, but money was scarce. Payment might be produce, sheep, or cows. And Dr. Von der Green had his own medical problems: several strokes that left him partially paralyzed. He continued his rounds until the last day of his life at age 57.

Sources: Atwood, Kay, *Illaha*, Medford, Oregon: Gandee Printing Center, Inc., 1978; Gerkman, Laurel, *Renderings*, Curry Historical Society, Kearney, Nebraska: Morris Publishing, 2003, *Port Orford Post*, January 5, 1882.

The Ner-A-Car

by Margaret LaPlante

In 1920 Carl A. Neracher invented a machine that was not a car and it was not a motorcycle, so he decided to name it a "Ner-A-Car," which was both a play on his name, and a statement that his invention was neither car, nor motorcycle.

The Ner-A-Car was made of pressed sheet steel and equipped with a 2.5 horsepower single cylinder engine with a flywheel and 7-speed transmission.

The Ner-A-Car could go up to 35 miles-per-hour, and in 1922, it was put to the test when well-known motorcyclist "Cannonball" Baker decided to ride a Ner-A-Car cross-country. The journey took 27 days and it covered 3400 miles. It took "Cannonball" 174 hours at an average speed of 19.5 miles-per-hour. The Ner-A-Car did demonstrate its fuel efficiency, coming in with an average of 87 miles to the gallon.

Although the Ner-A-Car was only produced for four years here in the States, it met with some success in Great Britain in the 1920's and was manufactured there for seven years.

Liberty Repair Shop in Medford was one of an estimated 400 stores that sold Ner-A-Cars. History doesn't tell us how much the Medford store charged, but other stores were selling them for \$185.00.

Source: Shaw, Jon. "The Ner-A-Car: Mostly A Motorcycle," *Southern Oregon Heritage Today*. Vol. 2 No. 6, p. 2.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

The Book of the Ocean

They've all written their books: the wind
with its scattering of seeds, its steady erosion
of terraced hills, histories carved in the gray faces
of cliffs whose grief it transcribes into song.

Rain with its poetry: quick rivulets or pocks
that rattle on the roofs of our minds. And sunshine
with its golden tales: honey in the mouths
of heroes; warriors who blaze and die young.

The book of the ocean is the greatest
and most neglected. It floats in shadows
under rock shelves; it laps at the edges
of dreams, a reminder of the deep dark

into which we dive nightly, a reminder
of the moon that hauls us and hurls us
on the brink of wrinkled lands where once
we staggered ashore, trying to become human.

It is written on wavy scrolls at the tide line;
It is written as a crab on a dry desert rock;
It is written in green and indigo, sometimes a wash;
It is written to be studied from space or through the
mask on a diver's face;
Its comedy splashes our feet.
Its tragedy writhes in the currents of the night.

Like it or not, we are turning the watermarked pages
their words hissing in our ears with blood and with salt
while the moon grows fat, then wanes to the sweetest sickle.

Judith Barrington is the author of four books of poems: *Trying to Be an Honest Woman*, *History and Geography*, *Horses and the Human Soul*, and, most recently, *Postcard from the Bottom of the Sea* (The Eighth Mountain Press, 2008), which was a finalist for the Oregon Book Award, and from which this month's poems are taken. Her memoir, *Lifesaving*, won the Lambda Book Award and was a finalist for the Oregon Book Award and the PEN/Martha Albrand Award for the Art of the Memoir. She is also the author of the best-selling *Writing the Memoir: From Truth to Art*. Over the past twenty-five years Barrington has taught creative writing at various universities and at many writing workshops, including the Port Townsend Writers' Conference at Centrum, the Ashland Writing Conference, and Flight of the Mind. Judith Barrington lives in Portland.

The Surface, the Light

The surface, the light, green ceiling over my head:
I was really close to drowning, bubbles from my nose
rising toward the world I left behind. Was it true
about seeing your life pass in front of your eyes?
Whoever made up that story lied.
I wasn't twirling gracefully in the current
with hair floating away from my staring face;
it wasn't like a movie filmed in a pool,
luminous weed lurking in innocent water, but
something was dragging me down by the ankle.
I opened my mouth and swallowed a piece of the ocean.
I wanted to yell for help but no one would hear, so
I kicked off a shoe and grabbed the water by its neck
wondering if this salty world was a dream.

Wondering if this salty world was a dream,
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whoever made up that story lied
about seeing your life pass in front of your eyes.
Rising toward the world I left behind, was it true
I was really close to drowning? Bubbles from my nose:
the surface, the light, green ceiling over my head.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street
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Please allow two to four weeks for reply.

Redwood Coast Jazz Festival Celebrates 20 Years

By Derral Campbell

In 1991, Humboldt county civic leaders hatched the idea of a weekend music festival, spread out over several different venues, as a way to benefit local senior programs. Bonnie Neely, then Chairman of the Humboldt County Board of Supervisors, was a driving force, along with future State Assembly member Patty Berg. Drawing on the success of the Sacramento Dixieland Festival (now the Sacramento Jazz Festival and Jubilee) and a similar series in Redding, the event began as a Dixieland Festival. Berg, the founding Executive Director of the Area Agency on Aging, had been active in developing support for senior programs, and the successful music festivals proved a fruitful inspiration.

The community embraced the Redwood Coast Dixieland Jazz Festival, packing the several venues across Eureka every year – taverns, fraternal halls and the Eureka Municipal Auditorium. Simpson Timber Company was an early supporter. The Festival became a regular destination for retirees following the Dixieland festival circuit, and youth dance groups showcased their steps for parents and the partiers. Bands from local schools played, alongside touring entertainers. I was residing in Eureka at the time, and I remember how the event brought the community together in celebration. Schools, businesses and clubs all volunteered to help coordinate the weekend, and the event quickly became a local institution, a yearly focus for thousands. Families would “discover” a group and return yearly to see their favorites.

Other musics were introduced to the mix, starting with the Zydeco sounds of Gator Beat, which meshed well with the celebratory aspect. In 1997 a Blues Tent was set up, with Pinetop Perkins and Clarence “Gatemouth” Brown presenting a hugely successful evening of straight blues music. The overwhelming response spun off the yearly Blues By the Bay celebration that same year, giving the Red-



Redwood Coast Jazz Festival
March 25–28 · Eureka, California
www.RedwoodJazz.org

wood Coast Music Festivals a second yearly fundraiser. And the shows became a benefit to the young as well as seniors, as local youth music education programs became part of the picture.

2010 marks the Twentieth Anniversary of the original festival. Tightening economic realities had recently cast doubt on the future of the Festival, and some yearly festivals have ceased operation (most notably the San Francisco Blues Festival) due to declining attendance and difficulty securing sponsors.

A Jazz Guild has been set up to benefit the program. They’re trying to raise twenty thousand dollars, one hundred dollars at a time. Redwood Coast Music Festival Director Glen Maxon says, “The good news is that it’s looking good. Ticket sales are up. Our Early Bird packages are selling better than last year, and we’ve added some new sponsors, with others returning.” The Festival’s evolution over the twenty years has shown Maxon that “...jazz music has a great history here in Humboldt County, with no fine line between traditional jazz and newer jazz forms in the jazz genre box.”

“It’s a big challenge, keeping the traditional/Dixieland fans on board while passing on the appreciation and feeling to a younger generation. One answer is dancing—why? It’s the one connector between all generations, as the younger folks discover they enjoy dancing to older styles, as well as to more familiar music.”

The lineup for 2010 looks as compelling as ever, with a strong contingent of perennial favorites (Cornet Chop Suey, Blue Street, Incendio and the Air Force Jazz band, the Commanders. Tom Rigney and Flambeau return, with Rigney’s signature violin and cape, his wonderful keyboardist Caroline Dahl (piano and accordion) and guitar hotshot Danny Caron, himself a master of many musics. Zydeco stompers Gator Beat, one of the first of the non-traditional acts featured at the Jazz Festival is back to drive the dancing Traditional swing and jazz favorites Titan Hot Seven, Stompy Jones and Uptown Lowdown have built up their fan base over the years, while Maxon is big on newcomers The High Street Band.

“Their guarantee is that they’ll bring a party, and I see them as something like Big Bad Voodoo Daddy, but more a wider to scope to what they play. They really mix up the styles, often unexpectedly.” The 10-piece band is from Idaho, with horns and guitar and bright threads—Maxon figures they’ll “...steal the show. Last year Stompy Jones stole the show from Royal Crown Blues Revue; the year before J.C. Smith upstaged Lavay Smith and Her Red Hot Skillet Lickers.”

The weekend kicks off Thursday March 25th with a Taste of Main Street Event, and a Big Band Dance at the Adorni Center on Humboldt Bay. Opening ceremonies are at 1:30 pm Friday afternoon at the Arkley Center for the Performing Arts, a newly restored venue

CONTINUED ON PAGE 30



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www.turtlebay.org

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www.roguevalleyrunners.com

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www.coldcreekinn.com

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www.footwise.com

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Ashland, OR (541) 482-3621

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Envy Color Studio
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Herb Pharm
Williams, OR (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR (541) 779-9411

Rogue Rock Gym
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www.roguerockgym.com

Torty's Fitness
Redding, CA (530) 223-1205
www.tortys.com

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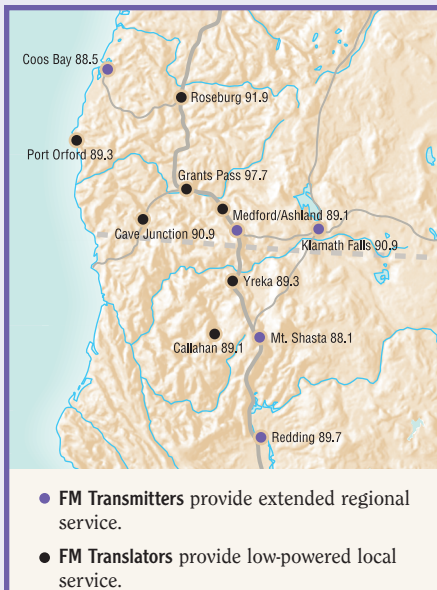
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Cave Junction, OR (541) 438-2222
www.foriswine.com

RoxyAnn Winery
Medford, OR (541) 779-0630
www.RoxyAnn.com

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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

March 7 • Remembering Stacey Rowles

Trumpeter, flugelhorn player, and vocalist Stacy Rowles was a fixture on the Los Angeles jazz scene and played regularly in all-female jazz groups the Jazz Birds and Maiden Voyage. This program from 2001 is presented as a tribute to Rowles, who passed away last year. Rowles talks about working with her father, pianist and composer Jimmy Rowles. She brings along bass player Todd Warrington and joins Marian McPartland for trio renditions of "Emily," "Prelude To A Kiss," and "Time After Time."



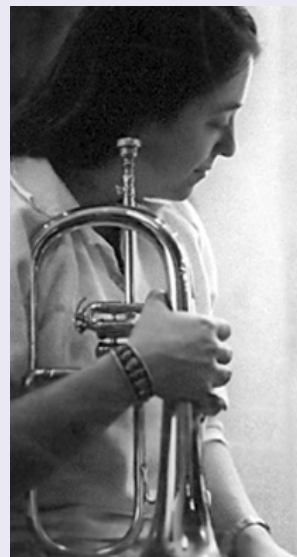
Piano Jazz guest host Michael Feinstein.

March 14 • Loston Harris with guest host Michael Feinstein

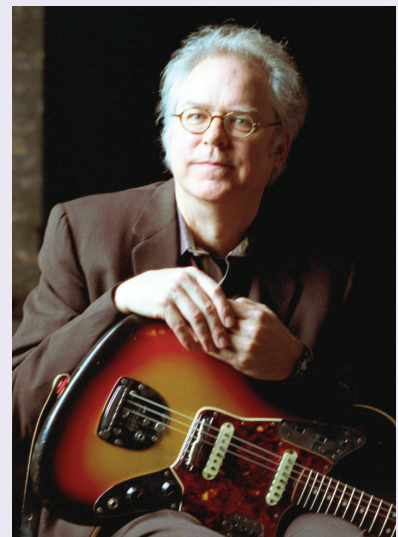
Singer/pianist Loston Harris began his musical study as a percussionist, but shifted to the piano after Ellis Marsalis overheard him tinkering at the keys. Today, the Loston Harris Trio is a mainstay of the Bemelmans Bar at Manhattan's Carlyle Hotel. On this *Piano Jazz*, Harris and guest host Michael Feinstein sit down to discuss the cabaret tradition and, of course, to play a few tunes. Harris plays "Jitterbug Waltz," "Route 66," and "Misty." He joins Feinstein for a piano duet of "The Way You Look Tonight."

March 21 • Remembering Jimmy McPartland

Jimmy McPartland was one of the great cornet players from the early jazz era and late husband of Marian McPartland. In this program, *Piano Jazz*



The late Stacey Rowles is remembered on *Piano Jazz* on March 7th. This program originally aired in 2001.



Guitarist Bill Frisell joins Marian McPartland on the March 28th broadcast of *Piano Jazz*.

celebrates the jazz legend with excerpts from a special centennial concert at the Danny Kaye Playhouse at the 2007 JVC Jazz Festival. Tunes include "Struttin' With Some Barbeque," "St. James Infirmary," and "Basin St. Blues."

March 28 • Bill Frisell

Guitarist Bill Frisell has been on the cutting edge of jazz guitar since his arrival on the scene in the early '80s. With an amazing technique and creative mind, he has incorporated the whole of American music in his work, relying on country, blues, rock and jazz. He solos on the Hank Williams honky-tonk classic, "I'm So Lonesome I Could Cry," before joining McPartland for "Blue Monk."

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm On with the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Mar 1 M Chopin*: Piano Trio, Op. 8
Mar 2 T George MacFarren*: Symphony No. 4
Mar 3 W Torroba*: *Castillos de España*
Mar 4 T Vivaldi*: Concerto "Per eco in lontano"
Mar 5 F Foote*: *Nocturne and Scherzo*
Mar 8 M CPE Bach*: Harpsichord Concerto in A major
Mar 9 T Barber*: Cello Sonata
Mar 10 W Sarasate*: *Carmen Fantasy*
Mar 11 T Respighi: *Fountains of Rome*
Mar 12 F Mozart: Oboe Concerto
Mar 15 M Franck: *Les Djinns*
Mar 16 T David del Tredici*: *In Wartime*
Mar 17 W Holmès: *Ireland*
Mar 18 T Rachmaninov: Piano Concerto No. 4
Mar 19 F Reger*: *Blätter und Blüten*
Mar 22 M JS Bach: French Suite No. 4
Mar 23 T Sperger*: Concerto for Corno da caccia
Mar 24 W Antes*: Trio for 2 Violins & Cello
Mar 25 T Bartok*: Divertimento
Mar 26 F Beethoven: Piano Sonata No. 30
Mar 29 M Walton*: Suite from *Henry V*
Mar 30 T Wilms*: String Quartet in G minor
Mar 31 W Haydn*: Piano Concerto in D major

Siskiyou Music Hall

Mar 1 M Zemlinsky: Symphony No. 2
Mar 2 T Paganini: Violin Concerto No. 4
Mar 3 W Eduard Franck: Sinfonia in A
Mar 4 T Brahms: String Quartet in C minor
Mar 5 F Ravel*: Piano Trio in A minor
Mar 8 M Glazunov: *Suite Caracteristique*
Mar 9 T Mussourgsky*: *Pictures at an Exhibition*
Mar 10 W Dvorak: Violin Concerto in A minor
Mar 11 T Reinecke: Piano Concerto in F minor
Mar 12 F Telemann*: *Alster Overture*
Mar 15 M Saint-Saëns: Piano Concerto No. 5 in F major
Mar 16 T Vaughan-Williams: String Quartet No. 1
Mar 17 W Harty: *An Irish Symphony*
Mar 18 T Beethoven: Piano Sonata No. 32
Mar 19 F J.S. Bach*: *French Overture*, BWV 831
Mar 22 M Rachmaninov: *The Bells*
Mar 23 T Mozart: Concerto for Flute and Harp in C major
Mar 24 W Spohr: Quintet No. 2 in G major
Mar 25 T Tchaikovsky: Suite No. 3 in G major
Mar 26 F De Beriot: Violin Concerto No. 2
Mar 29 M Schmidt: String Quartet in G major
Mar 30 T Bax: Symphony No. 3
Mar 31 W Grieg: String Quartet in G minor



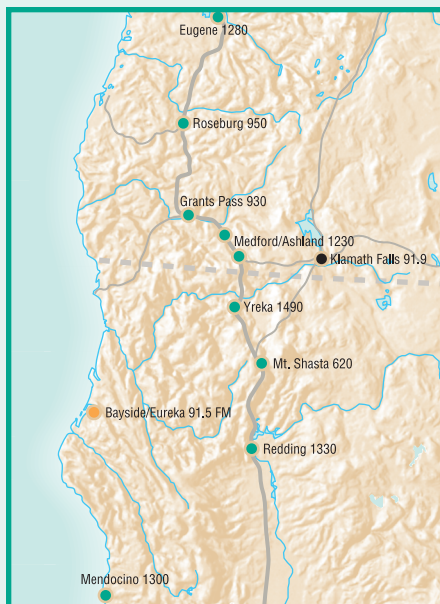
PHOTO: MCARTHUR PHOTOGRAPHY

The new production of Ambroise Thomas's *Hamlet* includes American mezzo-soprano Jennifer Larmore as Gertrude.

Exploring Music with Bill McGlaughlin

Week of Mar 1 · Frédéric Chopin
A five-part biography to celebrate the 200th birthday of Chopin, whose invention and innovation had an indelible effect on the world of Romantic music and the piano.

News & Information

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service



The new Metropolitan Opera production of *The Nose* is conducted by definitive Shostakovich interpreter, Valery Gergiev.

Week of Mar 8 · Samuel Barber. This week, we'll explore the life and oeuvre of one of America's most gifted composers, Samuel Barber. The Adagio for Strings, music by Menotti, and much more will be included in this 100th birthday celebration.

Week of Mar 15 · The Roaring 20s. In the 1920s, concert halls rocked with everything from jazz to airplane propellers, radio became a multimillion

dollar industry, and art and literature flowed like bathtub gin. This week, we'll sample "The Roaring 20s" in New York, Paris and Berlin.

Week of Mar 22 · Spring

Spring is here - at last! As the thermometer creeps above 32, we'll celebrate optimism, hope and rebirth through music. This week features Mahler, Haydn, Respighi and more.

Week of Mar 29 · Haydn and Mozart Quartets String quartet music by Haydn and Mozart, who launched the form from obscurity to celestial heights. The first in a multiple-week series on the string quartet.

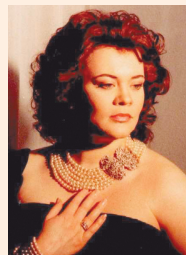
Metropolitan Opera

Mar 6 · *Attila* by Giuseppe Verdi
Conductor - Riccardo Muti; Violeta Urmana, Ramón Vargas, Carlos Alvarez, Idar Abrazakov

Mar 13 · *The Nose* by Dmitri Shostakovich - *New Production*
Conductor - Valery Gergiev; Andrei Popov, Gordon Gietz, Paulo Szot

Mar 20 · *From The House Of The Dead* by Leos Janáček - *New Production. Performance from November 12, 2009*

Conductor - Esa-Pekka Salonen; Stefan Margita, Kurt Streit, Peter Hoare, Peter Mattei, Willard White



Violeta Urmana sings the role of Odabella, the warrior woman, in the Metropolitan Opera production of *Attila*.

Mar 27 · *Hamlet* by Ambroise Thomas - *New Production*
Conductor - Louis Langrée; Natalie Dessay, Jennifer Larmore, Toby Spence, Simon Keenlyside, James Morris

Chicago Symphony Orchestra

Mar 7 · Stephen Hough is a scholar as well as a pianist. Hear a fascinating



Chicago Symphony Orchestra Principal Conductor Bernard Haitink leads a performance of Haydn's *Sinfonia Concertante* on the March 14th broadcast.

of twentieth-century composers Witold Lutoslawski and Anton Bruckner.

Mar 21 · Retrospective: Conductor Emeritus Pierre Boulez turns 85 this month. This features his CSO Resound recording of Stravinsky's Four Studies and Pulcinella, released in January.

Mar 28 · The celebration of Pierre Boulez's 85th birthday continues with highlights from his Chicago residency in January.

interview with him about Rachmaninov's unusual Fourth Piano Concerto, plus a performance by cellist Lynn Harrell of the Elgar Cello Concerto and 20th century Czech music, all conducted by Mark Elder.

Mar 14 · Principal Conductor Bernard Haitink leads a performance of Haydn's *Sinfonia Concertante* featuring four CSO principals: Eugene Izotov, David McGill, Robert Chen, and John Sharp, plus the final symphonies

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ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents another rich and diverse season:

Hamlet, thru Oct. 30

Pride and Prejudice, thru Oct. 31

Cat on a Hot Tin Roof, thru Jul. 4

Well, thru Jun. 18

Ruined, March 24–Oct. 31

Performances at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theatre Company presents *Moon Over Buffalo*, thru Mar. 7, then *Gigi*, March 17–April 18. Call for show times. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

- ◆ Oregon Stage Works presents *First Monday in October*, a comedy-thriller by Agatha Christie, March 23–April 25. Located at 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org

- ◆ The Oregon Cabaret Theater presents *Red, White and Tuna*, thru March 28. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregoncabaret.com



The Rogue Valley Symphonic Band presents "Pot of Gold - A Celtic Celebration!" on March 14th.

Music

- ◆ Craterian Performances present a variety of events this month:

Mar. 6-7 – Rogue Valley Chorale – "Let's Fall in Love," 7:30 pm & 3 pm

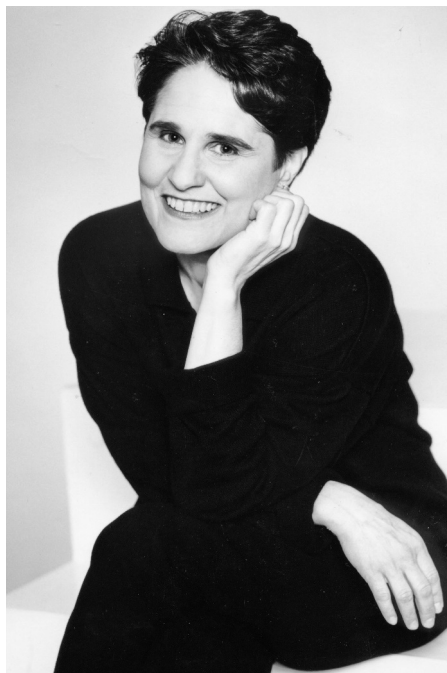
Mar. 9 – Joe Bonamassa, 8 pm

Mar. 12 – Trio Voronezh presented by the Jackson County Community Concert Association, 7:30 pm

Mar. 15 – Capitol Steps, 7:30 pm

Mar. 18 – Harlem Gospel Choir, 7:30 pm

Mar. 20 – Dublin's Traditional Irish Cabaret, 7:30 pm



St. Clair Productions presents Debbie Friedman on March 25th at the Havurah Shir Hadash in Ashland.

Mar. 25 – The Drowsy Chaperone, 7:30 pm

Mar. 30 – Hairspray, 7:30 pm

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541) 779-3000. www.craterian.org

- ◆ Chamber Music Concerts presents the Enso Quartet with pianist Melvin Chen on Friday, March 5 at 8 p.m. at the Southern Oregon University Music Recital Hall. Please visit CMC's web site at www.ChamberMusicConcerts.org or call the office at (541) 552-6154 for details.

- ◆ Jefferson Baroque Orchestra presents its second Showcase Concert of the season, "Prodigal Sons - Composers Who Left Leipzig University Law Studies for Music and Disappointed Their

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

March 15 is the deadline
for the May issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Parents" on March 14, 3 pm. At the First Congregational Church, 717 Siskiyou Blvd, Ashland. (541) 592-2681

- ◆ The Rogue Valley Symphonic Band presents "POT OF GOLD - A Celtic Celebration!" on March 14, 3 pm. Located at Westminster Presbyterian Church, 2000 Oakwood Drive, Medford.

- ◆ Music at St. Mark's presents Richard Fuller, forte pianist, in recital on March 21, 3 pm. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541) 858-8037.

- ◆ St. Clair Productions presents Cris Williamson in concert on Saturday, March 20, 8 p.m. at the Unitarian Center, 4th and C Streets, Ashland. St. Clair Productions also presents Debbie Friedman, March 25, 8 pm. At the Havurah Shir Hadash, 185 N. Mountain, Ashland. Tickets at Music Coop, www.stclairvents.com or (541) 535-3562.

- ◆ JPR presents the San Francisco Opera in HD in Ashland at the Mountain Avenue Theatre at Ashland High School on Sunday, March 14th at 2pm. The featured performance is Puccini's *La Rondine* starring Angela Gheorghiu. This inaugural series of popular grand opera presentations provides an exceptional high-quality experience. Tickets are available at the door and at www.ijpr.org and by phone at 877-646-4TIX.



Steve Trash - Rockin' Eco Hero performs on March 4th at the Ross Ragland Theater in Klamath Falls.



Joe Bonamassa takes the stage on March 9th at 8 pm at the Craterian Ginger Rogers Theater in Medford.

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com
- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

NORTH CALIFORNIA

Music

- ◆ Cascade Theatre and the Jefferson Public Radio Performance Series offers a variety of events this month:
 Mar. 6 - A Touch of Classical Piano, 7:30 pm
 Mar. 7 - Oscar Night Party, 5:00 pm
 Mar. 14 - SF Opera Grand Opera HD Cinema Series / La Rondine, 4 pm
 Mar. 19-20/26-27 - The Dance Project's Steppin' Out!
 Mar. 21 - A Tribute to Alabama, 4 pm
 Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org
- ◆ Riverfront Playhouse presents *Butterflies Are Free*, Mar. 18-April 3. 7:30 pm & 2 pm. Tickets at The Graphic Emporium, 1525 Pine Street, Redding. The Riverfront Theater is at 1620 East Cypress Avenue, Redding (530) 221-1028

Exhibitions

- ◆ "2nd Saturday Art Hop" celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.
- ◆ BoxCar Gallery presents "Tree Art" by Cheryl Petty, March 20. Reception 2-5 pm. BoxCar Gallery 5905 Sacramento Avenue, Dunsmuir.



Chamber Music Concerts presents the Enso Quartet (above left) with pianist Melvin Chen (above right) March 5th at the Southern Oregon University Music Recital Hall.

UMPQUA

Music

- ◆ The Umpqua Community College Music Department presents the Umpqua Chamber Orchestra / UCC Chamber Choir on March 2, 7:30 pm. At the First Presbyterian Church, Roseburg.

OREGON AND REDWOOD COAST

Exhibition

- ◆ The Coos Art Museum presents a Student Art Biennial Exhibition and Vision 2010, featuring the current works of art from high school students from Southern Oregon, Mar. 5-April 10. The Museum is located at 235 Anderson Ave, Coos Bay. www.coosart.org

KLAMATH

Theater

- ◆ The Linkville Players present Neil Simon's classic comedy, *Plaza Suite*, March 12-April 3. Friday and Saturday evenings at 8 pm. (541) 882-2586. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

Music

- ◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. American Legion Hallm 228 N. 8th Street, Klamath Falls. (541) 882-8695
- ◆ Ross Ragland Theater presents:
 Mar. 4 - "Steve Trash - Rockin' Eco Hero". 7:30 pm
 Mar. 21 - Dublin's Traditional Irish Cabaret. 2 pm
 Mar. 29 - Ladysmith Black Mambazo. 7:30 pm
 At 218 N. 7th St., Klamath Falls. (541) 884-LIVE. www.rrtheater.org



The Jackson County Community Concert Association presents Trio Voronezh March 12th at the Craterian Ginger Rogers Theater in Medford.



Boxcar Gallery in Dunsmuir presents "Tree Art" by Cheryl Petty.



Redding's Historic

CASCADE THEATRE

Tickets and Information (530) 243-8877

www.cascadetheatre.org

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A Touch of Classical Piano

March 6 · 7:30pm Fingers will fly across the keyboard to the delight of classical piano lovers as the Cascade Theatre and The Musical Arts League present *A Touch of Classical Piano*, featuring exciting performances by world class piano artists and composers in concert. All of the performers study with Duane Hampton, an internationally renowned pianist, composer, and master teacher, who brings these talented musicians together for one evening a year at the Cascade Theatre.

Following the concert is an opportunity to get to know the performers at a reception held on the theatre stage. An additional ticket is required to attend the reception.



The Cascade Theatre is hosting the premiere party of the season for the 82nd Academy Awards!

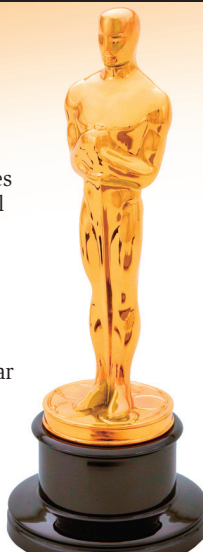
Oscar Night Party

March 7 · 5pm



Champagne will flow, prom dresses will come out of storage, and we'll hand out our own awards during the Cascade Theatre's live telecast of the Oscars on California's biggest movie screen north of San Francisco.

And it's so much more than just a TV show. The Cascade Theatre's Oscar Night Party features an opportunity to make a grand entrance shown on the theatre's big screen, along with tongue-in-cheek color commentary from the sidelines. The event includes a sneak peek at the 2010 Sundial Film Festival, an advance preview of The Dance Project's spring show, *Steppin' Out*, and an opportunity to win prizes while dressing up as your favorite Hollywood star and predicting the winners!



The Dance Project's STEPPIN' OUT!

Dance from Hollywood to Broadway

March 19-20 & March 26-27

Directed by James Santos

Experience the passion, power and movement from some of the most beloved musicals of our time as The Dance Project takes you on a journey to Hollywood, Broadway and beyond. The company that delights sold out audiences with *A Cascade Christmas* each year will keep you swinging in your seat this spring with a new, high energy song & dance revue that brings the best of the big city stage to the Cascade. *Steppin' Out* features Shasta's county's most talented dancers and singers performing a generous array of musical numbers with stunning costumes and hand painted backdrops.



Spotlight *From p. 22*

that was once the State Theatre, and had housed a department store in later years. The Arkley Center hosts a free concert by The Commanders Friday night at 7:30.

Other weekend venues include the under-restoration Eureka Theater (The Eureka Concert and Film Center), The Red Lion Inn, the Eureka Municipal Auditorium and the Adorni Center.

Festival performers will rotate venue to venue over the weekend, and dance lessons will begin Saturday morning at 9 am at both the Arkley Center and the Municipal Auditorium. Dance contests then run from noon to 4 pm at "The Muni," which will also host the big Saturday Night Dance Show. This is the biggest show of the weekend, in a venerable old cavern that has seen Glen Miller as well as the Grateful Dead, Neil Young and Stevie Ray Vaughan. This year, "Big" J.C. Smith is back with his fine South Bay

Blues band to headline the evening, along with Stompy Jones and the High Street Band.

Travelers to the Coast can find a lot to enjoy in Eureka. The new Boardwalk along Humboldt Bay comes to mind. It's a fine promenade best accessed at the foot of "F" Street, and near the Adorni Center (also on the Bay, near "L" street) there's another trail on the Bay shore, paved and close to the seals and seagulls. Several coffee shops in Eureka provide great java drinks and tasty treats, from confections to bagels.

A wide variety of styles and venues make the weekend a grab-bag of diversity, and the Redwood Coast Jazz Festival has developed its own heritage of conviviality and fun. Restaurants in the region are wide ranging as well—Japanese, Jamaican and Soul Food for starters, plus several great Italian eateries, the fine bistro at the Lost Coast Brewery, the "Cheers"-like ambiance of the Waterfront Cafe. There's Thai food and bagel shops, Rita's and other great Mexican diners—Plus a strong community effort at work to keep the tradition viable. Glen Maxon: "We're just trying to keep the doors open."

More information about the Redwood Coast Music Festival is available at (707) 445-3378, and at www.RedwoodJazz.org.

SIXTH ANNUAL
OREGON
CHOCOLATE
FESTIVAL



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- Chocolate Spa Treatments
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- Best Oregon Chocolate Product Competition
- Chocolate Makers' Dinner on Friday
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ashlandfilm.org

The festival rolls out
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**Academy Awards® telecast on two 30-foot screens and a
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Produced by Red Letter Event Planning

